



Above drawing from "The Coast" magazine — April, 1907

See Yourself in Print.

The Clayton/Deer Park Historical Society's department of Print Publications is always looking for original writings, classic photos, properly aged documents and the like that may be of interest to our readers. These materials should be rooted within, though not limited to, northern Spokane County, southeastern Stevens County, and southern Pend Oreille County. As for types of materials, family or personal remembrances are always considered. Articles of general historical interest — including pieces on natural history, archeology, geology and such — are likely to prove useful. In other words, we are always searching for things that will increase our reader's understanding and appreciation of this region's past. As for historical perspective; to us history begins whenever the past is dusty enough to have become noteworthy — which is always open to interpretation. From there it extends back as deep as we can see, can research, or even speculate upon.

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————— the Editor —————

Free — Take One

The C/DPHS meets at 9 a.m. every second Saturday of the month. Join us at the Clayton Drive-In, Clayton, Washington. Visit our website at <http://www.cdphs.org>

The C/DPHS is an association of individuals dedicated to the preservation of the history of our community. To the preservation of the region's oral history, literary history, social history, graphic and pictorial history, and our history as represented by the region's artifacts and structures. To the preservation of this history for future generations. To the art of making this common heritage accessible to the public. And to the act of collaborating with other individuals and organizations sharing similar goals.

THE
CLAYTON/DEER PARK
HISTORICAL SOCIETY

Mortarboard

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Louis Olson: Businessman/Builder

by

Peter Coffin

Louis Olson's name has been spelled several different ways. Perhaps the most familiar is "Olson" but is also spelled Olsen and originally probably was Olsson when he was born on November 25, 1857 in Asperget, Värmland, Sweden. At the age of three his mother died, and at age twenty three his father died. By this time he had received an education in the Swedish common schools, worked in the Swedish forests (1872-1875), served in the Swedish Army (1875-1877), and farmed in Norway. On November 25, 1877 he married Hannah Jonsdaughter Dahl.

In 1883 Louis Olson immigrated to America and went directly to Chicago. Unfortunately he contracted typhoid fever and was ill for eighteen months. Upon recovering he moved to Michigan and again worked in the lumber industry for nearly a year. He returned to Chicago, sent for his family and moved to Hicks, North Dakota, where he worked for another eight months.

By 1888 he had arrived in Spokane, working for a short time, first on a farm and then in a sawmill. In 1888 he filed for a homestead (SE/4 Section 32-Township 29

North-Range 42 East WM) and received title to it on March 3, 1895. He moved his family onto this tract on May 12, 1889. This tract is located about two miles west of Deer Park and immediately northwest of the intersection of Spotted Road and Dahl-Gibson Road. Interestingly, two of his brothers-in-law also received homesteads in the same section. John J. Dahl received title on June 8, 1895 to the NE/4 of Section 32, and Karinus J. Dahl received title on November 26, 1895 to the SW/4 of Section 34. Dahl Road is named for these men.

Louis and Hannah Olson had a family of twelve children which included: Clara (born in February, 1879, in Norway); Olaf (born in February, 1881, in Norway); Olivia (born in January, 1883, in Norway); John (born in March, 1884, in Norway); Hawken (born in Norway in 1887); James L. (born in Washington in October, 1888); Louis (born in Washington in September, 1891); Minnie (born in Washington in August, 1893); Albert E. (born in Washington in September, 1894); Oscar C. (born in Washington in July, 1896; Lena K. (born in Washington in July, 1899); and Ed-



From the Lawrence Zimmerer Photo Collection — file #321.

Louis Olson and his family early in the 1900s.
Top row, from the left: John, Louis, Jim, Ed, Oscar, Hawken, Olaf, and Albert.
Bottom row, from the left: Minnie, Clara, Mother Hannah, Father Lars, Lena, and Olivia.

win (born in Washington in September, 1892).

The land upon which Louis Olson and his Dahl brothers-in-law homesteaded was covered with timber and they took advantage of that. The Olson Spur of the Spokane Falls and Northern Railroad was built west into the timberland north of the Dahl land and the Olson-Dahl families cut and loaded railroad cars with cordwood for the Spokane heating market. Herbert Mason notes in his diary that he loaded many railroad cars of cordwood for Olson in the early part of the 1900s.

Mr. Olson must have been an astute businessman, clearing his land to make farmland and selling the cordwood in the process.

In 1906 he purchased a butcher shop in Deer Park while he was living on his farm. He then added a grocery line to the shop and in 1907 he began building the Olson Mercantile and Hotel on the southeast corner of Main Avenue and Crawford Street (*upper photo, facing page*). He sold his interest in the business to the Arcadia Orchard Company but retained ownership in the hotel. In 1911 he built another substantial brick building (*lower photo, facing page*) on the southwest corner of Main Avenue and First Street.

As a result of his industry and business acumen, he served as vice president and president of the First State Bank of Deer Park



Above: The Olson Mercantile and Hotel building just after 1908.
(Daggett Photograph Collection, Northwest Room, Spokane City Library.)

Below: Olson business block at the corner of Main Avenue and First Street, 1911.
(Photo by Peter Coffin — 2009.)



and served on Deer Park's city council for many years. By 1912 he was no longer serving as banker or city councilman but was concentrating on his real estate operations where he owned over 320 acres of land near Deer Park and other town properties.

Mr. Olson died suddenly on Septem-

ber 10, 1928 in Calgary, Alberta, Canada, while on a trip to oversee the sale of a wheat crop on his Alberta property. His body was returned to Deer Park and was interred in the Trysil Cemetery east of Clayton, Washington.

— end —

Regarding the Clayton Eagle Restoration

by
Wally Lee Parker

It's a striking image. A sharply chiseled bird of prey greatly enlarged. Standing over nine feet tall from tip of talons to tip of upraised wings, it's also a thing of disturbing beauty. Powerful. Resolute. Confident. And quite possibly it's the very strength seen in this piece of art that has confused the four or so generations charged with its care into believing that the burnt clay and glazing from which the artwork is formed is likewise just as strong. If so, it's that misunderstanding that has brought us to this inevitable reckoning. For in truth, Clayton's aging statue is quite fragile — evidenced by the fact that in the last several years it began to slough pieces from its surface at an accelerating rate.

The Clayton/Deer Park Historical Society has been fully committed to the eagle's survival since first taking possession of the statue in December of 2009. At that time it was evident that the eagle had accumulated a fair amount of weather related damage since its creation in 1922 — first while sitting fully exposed to the elements atop Spokane's Armory Building, and then on an outside pedestal at Geiger Field, just west of Spokane. Shortly after acquisition from the National Guard, the society decided to continue displaying the statue in the open air. To prevent further damage, the society took several common sense steps. The grout used to fill the

seams between the statue's multiple parts was removed and replaced with a modern caulking material. The cracks that had developed in various places on the statue's surface were filled. And then the entire statue was covered with waterproof paint. The result seemed quite satisfactory, and by August of 2010 the eagle was proudly roosting atop a new pedestal near the town of Clayton.

But then, as reported in the society's minutes for February, 2014, a problem appeared. As the minutes stated, "*The eagle is in need of some minor repair — several small chunks have fallen off.*" From that point on "*the deteriorating condition of the eagle*" became a frequent subject at the society's meetings. So frequent as to make it evident that the advice the society had originally received regarding the best means of preserving the eagle was inexplicably in error. And by the spring of 2015 it was clear that the doubtless costly intervention of a professional terracotta preservationist would be required to save the eagle from irreversible damage. After a frantic search, Spokane's Pioneer Waterproofing entered the picture.

To understand how something that began as such a well-intentioned, community wide commitment to this unique piece of art

— Text continues on page 1140 —



Left: Patches of terracotta — as opposed to just peeling paint — are seen here sloughing from the eagle's tail in a manner Pioneer Waterproofing describes as "delaminating."

Directly below: Several areas of what is clearly more than cosmetic loss on the eagle's left foot. With this discovery there was little doubt that the eagle was in serious trouble.



Directly above: A major material spall on the eagle's right wing. Right: The same kind of problem, though somewhat less severe, on the eagle's left wing.

To repair, these martial spalls are filled with epoxy mortars and resins that are then shaped to conform to what was likely to have been the original contour of the statue.





June 4, 2015

Clayton/Deer Park Historical Society
Box 293
Clayton, WA. 99110

Regarding: The Terra Cotta American Bald Eagle repairs.

Scope 1: The existing coating has failed, as well as each of the joints along the eagle allowing moisture to enter beneath the coating and causing the damage you see presently.

- 1) All of the existing coating should be removed from the eagle prior to any work commences. Removing the coating will give us the ability to identify any further issues that may exist in the terra cotta.
- 2) Plastic will be placed below the eagle to protect the surroundings as well as to collect the debris from the process of the coating removal.
- 3) We will use Prosoco's SafeStrip to remove the existing coating from the Eagle. Note: some light grinding or sanding may be required during the removal process.
- 4) Complete a cold water low pressure rinse over the entire surface of the eagle, removing all residue and loose debris.

Our price for the above mentioned work will be: \$3,875.00

Scope 2: Conduct terra cotta repairs and provide new coating on the Bald Eagle.

- 1) This portion of the proposal will include repairs of the delaminated areas that are apparent and can be visually confirmed. I will also input an added amount of \$400.00 for repairs that are not able to be seen until the coating is removed.
- 2) All delaminated areas will be repaired using Edison Coatings Repair materials.
- 3) All patched areas will match the existing detail is shape, size, and texture. Curing of these areas will range from 7-10 days prior to recoat.
- 4) Final step will be to apply color matched Edison Coating, we will match the existing colors and place them as they currently are, unless otherwise determined.

Our price for the above mentioned work will be: \$7,945.00

Total price for the above mentioned scope 1&2--\$11,820.00

Thank you for your time and attention to our proposal. If you have any questions please call.

Sincerely,

Doug Flewelling

Copy of the formal bid from Pioneer Waterproofing.



The eagle after the existent paint had been chemically softened and manually stripped. After all possible materials had been removed by scraping and the judicious application of abrasives, the statue was power-washed, resulting in the relatively pristine look seen on page 1141.

— *Text continued from page 1136* —

has now become an ongoing financial commitment as well, some insight into the nature of terracotta is needed.

The widely held belief that architectural terracotta is largely immune to weathering is as old as the industrial age method of mass producing the material itself. In the late 19th century, architectural terracotta was portrayed as a relatively low cost and nearly indestructible alternative to expensive stonework. Glazed or unglazed, it could be made to resemble most any form of common building stone. It could be sculpted into elaborate decorative embellishments and then glazed to most any color or combination of colors the purchaser desired. And from an architectural point of view, all this could be done with

much less weight due to the simple convenience of making the terracotta pieces hollow.

Terracotta was used extensively in both interior and exterior applications from the late 1800s through the 1930s. In fact, the ability of manufactures to make terracotta look like something else became so refined that — according to the National Park Service — a good portion of what appears to be stonework seen in urban structures from that period is in fact terracotta.

Then, due to changing styles and rising production cost, the use of terracotta, especially exterior cladding and ornate embellishments such as Clayton's freestanding eagle, was largely abandoned. These changes lead to the closing of Clayton's terracotta works a few years after the end of World War II.

As these earlier buildings began to

Damaged segments of the statue, of which there were many, were prepped by chiseling down into firmer material. The exposed areas were then filled with an epoxy/aggregate mixture that was shaped to match what was most likely the statue's original contour.



Appearing much as it did when first assembled, the cleansed and repaired eagle stands waiting for the first coat of its new, "breathable," polyurethane skin.



The eagle, sculpted by Victor Schneider in 1922, was separated into 28 individual pieces prior to firing in Clayton's terracotta kilns. The intersections of some of these pieces are clearly visible in the photo above.

age into obsolescence, there was a general tendency to knock them down and construct “modern” structures in their place. Many of the buildings raised in their stead were nothing more than monolithic boxes designed with little if any consideration for the aesthetics of the local community. Partly in response to this bloom of tacky architecture, in the last few decades there has been a growing tendency to reintroduce artistic sensibilities to the urban landscape — this through a more considerate level of design. Linked to this revived aesthetic awareness is a growing desire to preserve existent historically and artistically significant structures as well — with last decade’s refurbishing of the classic Clayton schoolhouse one noteworthy example.

Along with this preservationist outlook came the realization that much of the nation’s architectural terracotta was increasingly at risk due to its exposure to the elements, and an ongoing lack of proper maintenance. Preservationist groups and various federal and state agencies — as well as private companies specializing in historic preservation — began detailed research into the best means of preserving these treasures.

Professor de Teel Patterson Tiller, in a paper titled *“The Preservation of Historic Glazed Architectural Terra-Cotta,”* defines terracotta as a mixture of high grade clay and sand or pulverized pieces of previously fired terracotta that are then molded and fired at a high temperature (the addition of sand or previously fired materials reduces shrinkage during firing). Prior to firing, the terracotta body is often, though not always, coated on one side with a mineral/chemical mixture that produces a thin, glass coating. Besides being the primary means of designer coloring, this glazing is also considered a means of waterproofing the otherwise absorbent body of the terracotta.

As to methods of protecting terracotta, Professor Tiller’s recommendations included steps to prevent the accumulation of water within the porous interior of the terracotta body — especially if that accumulation is exposed to freezing temperatures. Terracotta

also needs an environment relatively free of mechanical stress. And just as necessary is an environment that doesn’t expose the terracotta to mechanical damage from impacts, abrasion, acids, and so forth.

To appreciate how these recommendations apply to Clayton’s eagle, it might help to have an understanding of how the statue was originally constructed. For at least a partial answer to that we can look to an article published in issue #32 of the *Mortarboard*. That article, titled *“Oliver Olson and the National Guard’s Eagle,”* was written by society vice-president Pete Coffin.

The above noted Oliver Olson was an employee in Clayton’s terracotta works at the time the eagle was being manufactured. Before his passing, he wrote an account of how that was done.

He explained, *“we used plaster models on which the modeling clay (was) placed.”* More than likely he’s describing a framework made of metal and/or wood over which a filler material such as plaster — stiffened by chicken-wire or some such — was troweled. This plaster model would have been slightly smaller than the finished sculpture. The object was to add the rigidity needed to support the statue while being sculpted — rigidity the modeling clay alone couldn’t supply. For easier handling this model was built in several segments. The segments were then stacked *“on top of one another on an easel.”* If the sculpting of the eagle was similar to that of the statues lining the exterior of the University of Washington’s Suzzallo Library, the above noted easel would have been located under a skylight on the terracotta factory’s top floor.

Something to note is that Mr. Olson refers to the statue’s sculptor as the *“modeler.”* It is possible this distinction is made because the majority of the terracotta these modelers sculpted had first been drawn and then blueprinted in detail by one of the company’s draftsmen — possibly from an architect’s sketches. It’s also possible that this draftsman would have determined exactly how the statue needed to be divided in order to successfully



The thin membrane of “breathable” polyurethane sprayed on the sculpture acts to separate the aging terracotta from the elements, while allowing full exposure to those same elements.

pull segmented plaster impressions from its surface. And then the draftsman would likely have designed whatever additional internal reinforcement the statue would have needed to tie all the parts together. This suggests that the eagle’s sculptor, Victor Schneider, was just another step in an industrial design process that — assuming Mr. Schneider wasn’t also a draftsman — began somewhere else.

Mr. Olson noted that, *“Modeling clay is ... something like a heavy putty, heavy enough so it will stay in place.”* He then stated that *“the clay was placed on”* the above noted armature and filler *“to the desired thickness.”* This would have been the surface the eagle’s likeness would have been sculpted

into.

“After the modeler had finished, the eagle was taken down in sections to the plaster shop where plaster molds were made.” The plaster shop was likely on a lower floor — the transport accomplished on the building’s elevator

Mr. Olson continued, *“After the sectional plaster molds cured, they were then taken to the pressing room where men called pressers pressed clay into these molds, and tamped the clay around the sides and bottom about to a thickness of one inch, maybe a little thinner. Then clay for partitions is pressed to the inside of the terra cotta piece to strengthen it. The number of partitions depended on the*

size of the terra cotta piece. Each piece had a number on it which was put on the model when it was cast so that the bricklayers will know where each piece goes according to the plans drawn by the draftsman.”

The clay being pressed at this stage of the operation, once separated from the molds, would become the actual body of the eagle — the one we see today. As for how much of the above applies to the manner in which the statue’s thinner wings were made, we can only guess.

The above description, along with Mr. Olson’s, “if you could see the backs of the pieces of the eagle, you would see that they are all hollow,” allows us to visualize an internal structure of “partitions” on each piece of the statue that, taken together, could have provided a framework to bind the statue together. Not only would these box-like “partitions” — also known in the industry as webbing — have assumedly allowed the parts of the statue to be stacked and mortared into position, a method of increasing the potential rigidity of the assembled statue is further suggested when Mr. Olson states, “After (each) cast (but still unfired) piece had dried a couple of days, it (was) sent to the finisher who smoothes and edges the piece, cuts hand holes in the sides (of the added partitions) for handling, and holes (in the added partitions) for connecting the pieces into the finished sculpture ...”

As for how that “connecting” would have been accomplished — besides the expected mortar, it’s possible wire, reinforcement rod, brackets, clips, or specially fabricated brackets were added during the statue’s final assembly to tie everything together — with the outstretched wings an especially knotty problem. Without being able to see inside the sculpture — which, as far as currently known, no one has done since 1922 — it’s impossible to say with certainty. But we do know from other sources that metal fittings and rebar were commonly used in installing terracotta — and that special accommodations were often added to the terracotta’s hidden sides to enable such.

After the removed pressings were sufficiently dry, the exterior surface was sprayed first with a thin coating called a “slip,” and then with a color glazing — the material that, after being kiln melted, gave the terracotta its glassy surface and finished color.

The pieces were kiln fired “for five or six days,” and after cooling taken to the “fitting shed” where they were “measured.” Any extra material was removed with an air-chisel, and the edges ground smooth.

Stories from other sources regarding the workings of the terracotta factory would lead us to believe that at this point the individual pieces of the statue would have been packed in straw and/or crated and sent to Spokane — either by rail or truck.

We’re uncertain as to whether any final assembly was done at Clayton. Mr. Olson’s aforementioned comment that all the pieces were numbered so “the bricklayers will know where each piece goes according to the plans drawn by the draftsman,” suggests that it was possible for most any group of experienced masons to assemble the statue based on nothing more than common industry standards and the alluded to “plans.” If so, then the logical and most cost effective place for final assembly would be the point of use atop Spokane’s Armory.

Again, this is just guesswork.

As for the problems Clayton’s eagle has suffered since its original installation at the Armory, in his paper Professor Tiller noted, “Material failure can most commonly be attributed to water related problems. However, less frequent though no less severe causes may include: faulty original craftsmanship, which is often cited but hard to determine; stress-related deterioration; damage caused by later alterations and additions; or inappropriate repairs.”

Tiller does note a difference between glaze spalling — the loss of small patches of glazing that expose the underlying terracotta body to the elements — and material spalling — in which large pieces of the surface and subsurface terracotta body break free and



The restored eagle.

All photos used in this article are courtesy of Pioneer Waterproofing — part of the extensive visual record the company keeps in order to catalog the extent of the damage, and then document the repairs made.

slough away. However, in both cases the culprit is usually trapped water that “tends to migrate outward” where “the water is impeded in its journey by the relatively impervious glaze on the surface ... which acts as a water barrier. The water is stopped at the glaze until it builds up sufficient pressure — particularly in the presence of widely fluctuating temperatures — to pop off sections of the glaze ... or to cause the wholesale destruction of portions of the ... unit.”

It's commonly assumed that water can enter a terracotta body through miniscule cracks in the glazing. Professor Tiller states that unless the surface has deteriorated to the point of severe spalling, such doesn't appear to be true. More than likely water's access into the underbody is through extensive patches of lost glaze, cracks in the terracotta itself, or through the joints between terracotta units. This would suggest that the best way to stop excess moisture's penetration into otherwise sound terracotta is by maintaining the grout joints. Such re-grouting should be with a material having a compressive strength less than that of the surrounding terracotta — meaning a grout formulated to match those originally used. This softer grout allows the terracotta body to expand and contract without undue stress. And since the majority of the moisture trapped inside an installation tends to wick to the outside through the grout, modern nonporous caulking materials should not be used. However, when damage has progressed to the

point of severely compromising the surface glaze, other interventions may be required.

Preservationists state that unless absolutely necessary to prevent further damage, glazed surfaces shouldn't be painted. If some type of surface coating is needed, it should be a “breathable” type — meaning it should be a type of waterproofing that will allow water molecules trapped beneath the surface to escape. The nature of “breathable” waterproofing tends to bar it as a do-it-yourself project.

With the eagle, the historical society faced a dilemma with no easy solution. The simple fact was, the statue needed to be shielded from water. Due to its advanced state of compromise, the only choices were to move it to an inside location, build some type of protective cover over it, or have a waterproof though “breathable” membrane applied over the entire surface. Due to the emotional as well as financial investment the local community had already made, the last seemed most reasonable — even though it was understood that such would be an ongoing financial obligation, and that any future compromises to this H₂O wickable membrane would need to be dealt with immediately. This means detailed yearly inspections of the membrane shrouding the statue will be required. And eventually the entire protective process will need to be repeated. Hopefully that eventuality will be many years in the future.

———— end ————

Minutes of the Clayton/Deer Park Historical Society ———— August 8, 2015 ————

Clayton/Deer Park Historical Society
Minutes, August 8, 2015

In attendance: Don Ball, Bob Gibson,
Roxanne Camp, Mike Reiter, Roberta Reiter,
Don Reiter, Mary Jo Reiter, Betty Burdette,

Bill Sebright, Pat Parker, Wally Parker, Marilyn Reilly, Sue Rehms, Ella Jenkins, Lonnie Jenkins.

Society President Bill Sebright called the meeting to order at 9:01 AM. He reported:

1) The Eagle repair was finished July 21. We got the \$1,000 grant from The Heritage Network. The Eagle fund is at \$4,010. We received the repair invoice from Pioneer Waterproofing for \$12,718.32. Doug Flewelling met Bill by the Eagle and gave the CDPHS a DVD with many, many pictures of the repair process. He also agreed to paint the concrete base under the Eagle. The base was painted before Brickyard Day. 2) At Brickyard Day, Bill was given a box from the Anzalone Family. Anzalone is Mira Costa's married name. The box contained, among other things, 3 DPHS Antlers, 3 DPHS Reunion books, historical Costa and Clayton pictures, stories about Clayton history, and naturalization papers. Much of the material comes from the life of Teno Costa. Both Mira and Teno Costa attended grades 1-8 at Clayton School.

Society Treasurer Mark Wagner reported by email: The main checking account ended the month (July 31st) at \$18,804. There were deposits of \$8,866.47 (CD), \$250, \$255, \$190, \$175, \$200, \$135, \$629, \$100, and \$1,000. Checks cleared for the month were to Mr. Hall for advertising \$20, Andre Romberg for insurance for Brickyard Day \$382.88, Deer Park Printing \$17.30 for Honored Citizens signs. Outstanding checks; to Griffin Publishing \$273.52, games for Brickyard Day \$62.38, Eagle Restoration (Pioneer Waterproofing) \$12,718.32, Prettymans Septic \$170.00. Deposits made after July 31st - \$486.00, \$250.00, and \$260.00. After all this month end activity is taken into account, our main checking account stands at \$6,303.10. The web hosting account had no activity this month (the treasurer paid for hosting this time) and stands at \$928.88. The Brickyard Day fund is \$583.33. The Eagle Restoration fund is at \$4,210.

Secretary Grace Hubal reported by email: 1) She sent out 15 thank you notes for Eagle donations. 2) She wrote a thank you to the Anzalone Family for the treasure trove of Clayton and Costa history.

Society Vice President Pete Coffin reported by email: 1) Accepted the donation of a name quilt made in Big Foot Valley some-

time in the 1940s from my first cousin Shirley Beck. From conversations with other Big Foot Valley people, it may be that there were over 20 sets of blocks to make similar quilts. The quilt was hung at the Society's display during the Brickyard Day celebration. 2) During the Settler's Picnic the Society was offered boxes of ledgers that were left in the attic of the old Kelly building. Two very heavy boxes contained business accounting ledgers (Kelly's?), legal files pertaining to Judge Neaville's Superior Court proceedings, and O. Follvaag's legal files. There may be more available.

Print editor Wally Parker reported by email: 1) A total of 145 copies of the August *Mortarboard* (#88) have been printed — this includes twenty extra copies for distribution at the Clayton Fair. 2) During the printing of issue #88, the LaserJet's toner cartridge again ran out of dust. The total number of pages printed before its demise added up to 4,330 legal size surfaces. That would suggest an average print cost of .025¢ per surface, and that an average sixteen page *Mortarboard*, paper included, costs the Society 29¢ to print. If these calculations are correct, print cost for the last three months are within expectations. 3) PDFs of issues #87 and #88 have been submitted for uploading to the website. 4) Completion of Volume 23 of the *Collected Newsletters* has again been delayed. Even though the body of the booklet has been completed, a problem has developed with the inkjet printer used to create the covers. This type of printer is necessary since the type of cardstock used in our covers is incompatible with the LaserJet's method of contact printing. So, even though we expect the inkjet problem to be resolved shortly, don't expect Volume 23 until next month. 5) The August *Mortarboard* concludes Wey Simpson's “A Time Out to Serve.” The rest of the 16 page issue is consumed by the *Letters/Brickbats* column, and the July minutes. 6) As for September's issue, at this moment (*with a very strong caution that plans go awry and everything is subject to change*) our plan is to do a photo essay of the Eagle's

restoration. Assuming such occurs; pictorial materials related to this summer's events – Settlers Day, Brickyard Day, and the Clayton Fair – will need to be moved to later issues. Since time seems to evaporate ever more quickly, if you have any photos or stories related to those events, please submit them as soon as possible.

Webmaster Marie Morrill reported by email on her way to Florida: 1) She has Mortarboard #87 and #88 now, but because of traveling and computer problems will probably not get them uploaded to the Website until after August 21.

Using Memorial Fund money to help pay for the Eagle restoration was discussed. A plaque reading something like the following was suggested by Roxanne Camp: "We are thankful to these Memorial Fund members: Lorraine Ball, Allan Fackenthal, Lil Gibson, Tuffy Luhr, Warren Nord, Fay Reilly, Art Stelting, and for all our generous donors."

Wednesday, August 5, was the Planning Committee meeting for this year's Brickyard Day. We had lots of input. Among the decisions made was to have Clayton School be

a big part of every Brickyard Day. The BBQ, children's games, and history display will be at the Clayton School.

Bill told the Brickyard Day Committee that the Society would pay half the rental fee for Clayton School. After discussion it was decided this is acceptable.

Mike Reiter brought the 1933 hand written history of Wild Rose by Lillian Woodard. It was donated to the Society by Alexander Pope.

Roxanne Camp brought a panoramic photo of the "North Spokane - South Stevens County Settlers Ass'n Picnic- Deer Park, Wash. 6-19-24." Betty Burdette said the first celebration was on the Losh farm in 1921. The Lawrence Zimmerer family donated it to the Society.

Next meeting: Saturday, September 10, 2015, at 9 AM at the Clayton Drive-In. Meeting adjourned at 10:05 AM.

The Society meeting minutes submitted by Bill Sebright, acting Secretary.

— end —

Society Contacts

We encourage anyone with observations, concerns, corrections, or divergent opinions regarding the contents of these newsletters to write the society or contact one or more of the individuals listed below. Resultant conversations can remain confidential if so desired.

C/DPHS, Box 293, Clayton, WA 99110

Bill Sebright, President — sebrightba@gmail.com — (509) 276-2693

Peter Coffin, Vice-President — pcffn@q.com

Grace Hubal, Secretary — hubals@msn.com

Wally Lee Parker, Editor of Print Publications — bogwen100@msn.com — (509) 467-9433

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— C/DPHS —

Volunteer proofreaders for this issue: Peter Coffin, Bill Sebright, Charles Stewart, Lina Swain and Ken Westby.

*A print copy of this issue
is or soon will be
available in booklet format.*

*Ask about
"Collected Newsletters: Volume Twenty-Four."*

*Society contact information can be found
on page 1148.*